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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA  
REVIEW ON: 31 Jul 99  
EXTENDED BY: Director, DIA  
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION C 8

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) There may be some minor target correlation with the viewer's drawings. The viewer did a great deal of comparative analysis during the session. This viewer is having difficulty in "letting go" of his analytical habits and letting target impressions come to the conscious level without "noise". The viewer is of the opinion that because he reports only geometric forms he is not being analytical. This is a false assumption. The viewer was undisturbed by ambient room noise. He seemed to be able to focus his attention on the task at hand. His impressions of an abandoned city coupled with his drawings of what appear to be Indian teepees provide for an interesting target description. He also finds a river important to the target and the Little Bighorn is very significant to the target.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B is available target descriptive data.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION C 8

#28: This will be a remote viewing session (edited for security).

PAUSE

Okay, #29, your target for today is designated by geo coordinates:

45 degrees, 34 minutes, 0 seconds, North  
107 degrees, 25 minutes, 30 seconds, West

PAUSE

#29: Did you bring in any other paper?

#28: I have paper right here.

#29: You only have one sheet there.

#28: I usually only use one, I'll be all right.

#29: Okay, can I have one? Oh, okay, never mind.

#28: You can have all you want; we've got a lot in there.

PAUSE

+09 #29: I don't like anything so far.

PAUSE

The first idea I got when I spun the globe was of a irregular oval. No, I can't describe it as an oval. An irregular shape, you call it, that runs diagonally Northeast Southwest. It has the appearance, all right, now, time to draw again.

PAUSE

Trying to figure out how I can do what I . . . How I can express what I want to say without getting into analytical terms.

PAUSE

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+12

To go back to the first problem. The only way I can express the way I felt about the thing that I drew at "A" is to say that its an island shape. The drawing at "B" appeared to be some sort of a silly shape, structure in red. I have no idea as to the size of it. When I first saw it, it appeared to be . . to have a cross bar in it as I'm indicating with a dotted line, and appeared to be an ornate capital "A" as I drew below. Then, I saw the second (not audible) behind it which I'm indicating with an arrow and did not see the cross-bar which I'm putting an "X" in. Which gets to be the drawing at "B".

PAUSE

Page 2, drawing at the top appeared to be looking down, straight down on something that had almost a foot shape with toes projecting out.

PAUSE

But the drawing at the bottom of the page appeared to be a pyramid shape with something happening on the right diagonal slope. If you had a . . pyramid with a notch cut out of the right diagonal slope, that was what my perception was.

+15

I keep getting a sense of a lot of water. . . around things.

PAUSE

Drawing at 3 is a catenary curved cable. . . with a lot of beads strung on it. Its possible that its . . they're light in color, so what is possible is that its a cable with lights attached to it that would be from a mast on a pole, tower. And they're strung down and around but go up to something else. But I'm looking at just one section of them.

PAUSE

I don't understand the drawing at the bottom of Page 3 at all except its the clearest image that I've gotten so far. Well.

PAUSE

2

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+20

I seem to be looking at drawing that I did on Page 3, again, except that now I get the sense of it being part of a structure which I didn't have before. I seemed to have swung around and looked at the thing from the side. . and the part that I drew, 4, I'm putting a single heavy line in . . there. I've got to draw another heavy line (not audible).

PAUSE

#29: Hmmm. I can't draw it.

PAUSE

Here we go with the pyramid with something taken out except that this time I've moved around to the. . ah. . around counterclockwise to that now the segment which appears to be removed appears at the left instead of at the right and then I got the perception two ways which doesn't make any sense. Just put them down. I feel better about the pyramid than I do about the conic section. Except that the vertical part which I'm going to label "A" is both cases appeared to have that arched or curved shape that you get out of a cone instead of a pyramid which would. . which is why I had trouble drawing it.

PAUSE

Five is a set of catenary curves. Its almost as if I can see something swinging like a giant size pendulum. . that's describing as catenary curves. But I think its related to the drawings that I did at the top of 3 and 4. Four. I think that begins from a different point of view. There would be a vertical where I'm indicating a dotted line and there'd be another vertical where I'm indicating a second dotted line.

PAUSE

+25 #28: What's your overall feeling for the geography of the area?

#29: That's an analytical question. One that I have danced around trying to avoid and mightily.

PAUSE

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Okay. Perceptions that I got that I'm trying to avoid is things to do with a city that has . . . can I save that question till the end?

Would you mind #28?

#28: Um um.

PAUSE

#29: Because I'd like to try and keep the analysis out of the perception part, is that okay with you?

PAUSE

Six is a hay stack shape. Its a twin . . Unless its a capital "M". Unless its two hills. . . with a notch between.

PAUSE

I started to draw something and I have no idea what I started to draw and, or why. I don't know where Page 7 went either.

PAUSE

I think I've got everything I'm going to get out of this.

Let's go back and answer your question now. If you'd like. Unless you have another question. Which you'd rather.

#28: Without looking at your drawings, I want you to kind of . . kind of focus on the broad perspective, picture of a large area and just kind of then, very general, short phrases, kind of general concepts of the overall terrain of the area, of this particular section of the planet.

PAUSE

#29: There is something important that moves from Southwest and Northwest. I got a sense of flow. I don't have a sense of great elevation or great height. I get a sense of flat. I get a sense of calmness. I don't get a sense of urgency or hustle or fast-paced. . . city.

PAUSE

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PAUSE

I get a sense of friendliness and pleasantness.  
Its a nice place to be.

PAUSE

I have no . . .

PAUSE

#28: Okay. That's the only question I have. Is there any bit of information that you think is important that you want to add?

#29: In . . juxtaposition to all that. . in spite of the fact that I don't see a city, that I don't know how to explain the fact that I have the feeling there is a city there or an industrialized . . . I don't like the sound of that either. All right. If I say, port, harbor, city on a river, then I convey to myself a series of implications with a lot of commerce and a lot of things going on. And when I look at the target, I don't get those things. I just get a very calm sense about the target and I don't understand it. If you could have a deserted city I think I'd be happy.

PAUSE

#28: Okay. Anything else you want to add?

PAUSE

#29: No. I'll leave it unsaid because its analytical.

#28: Okay, that'll do it then.

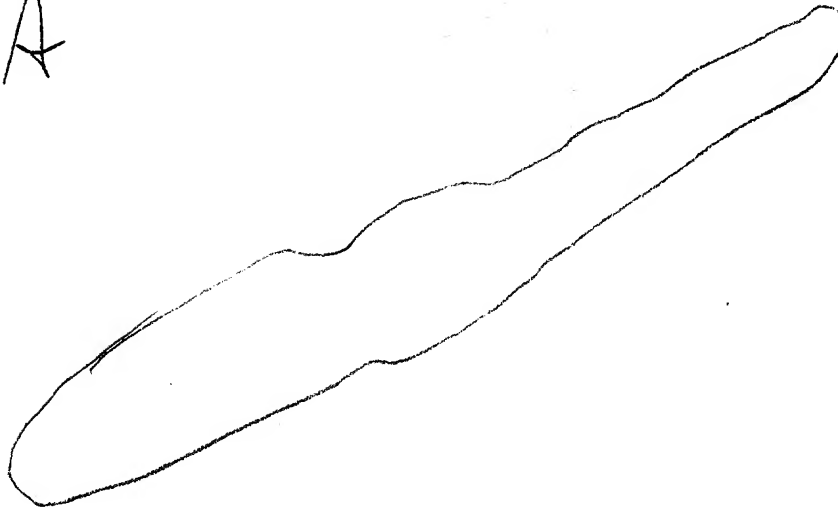
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# TAB A

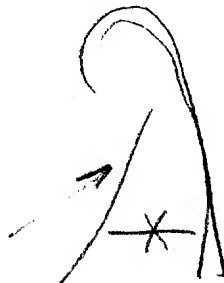
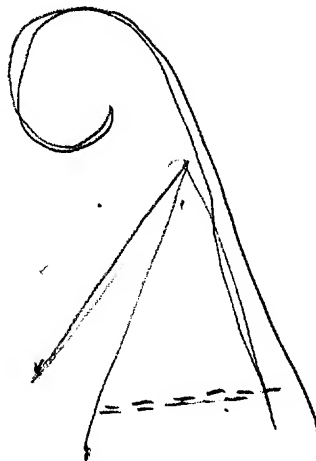


45° 34' 0" N  
107° 25' 30" W

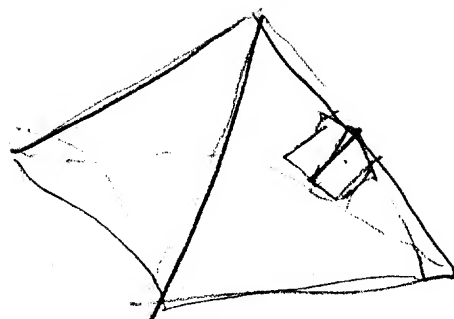
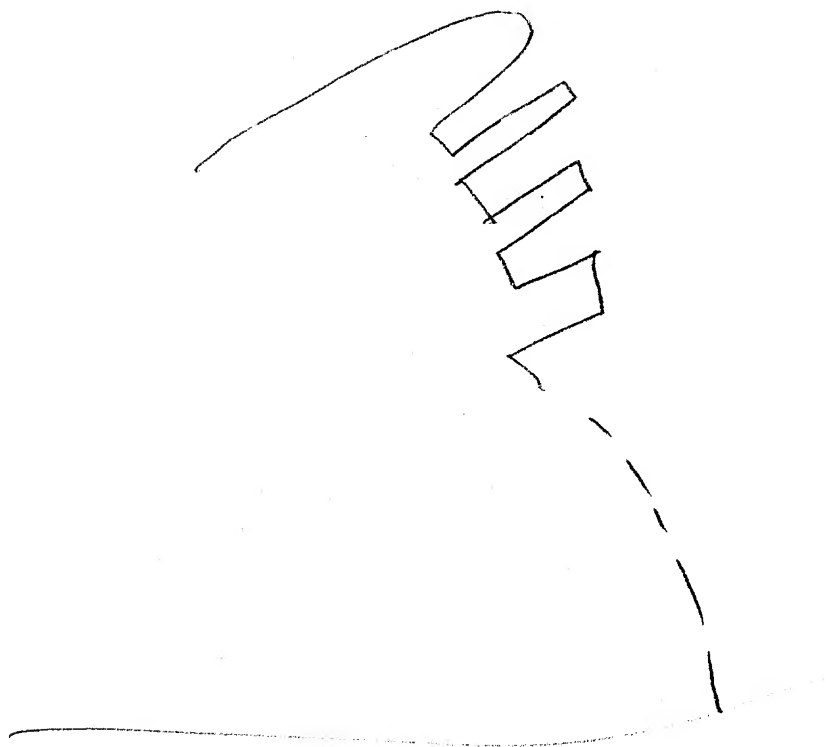
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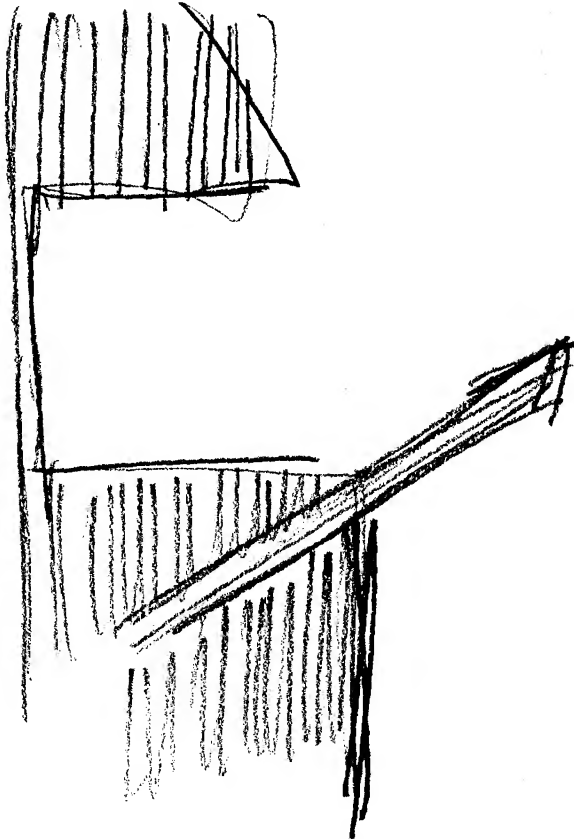
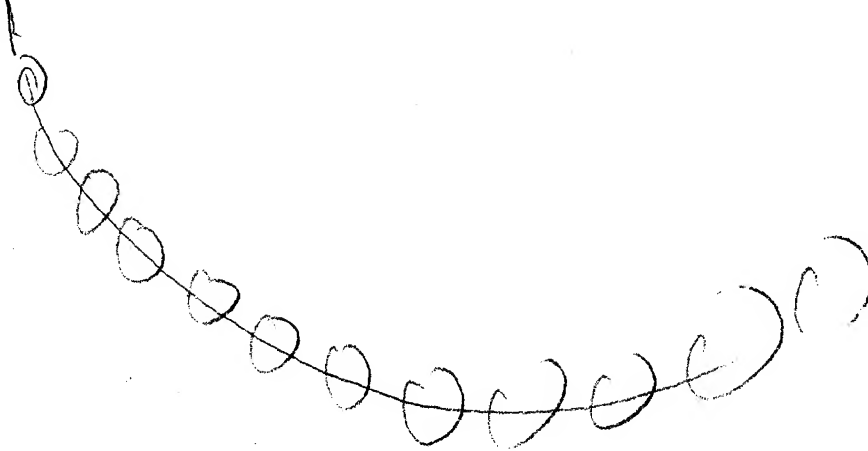
B



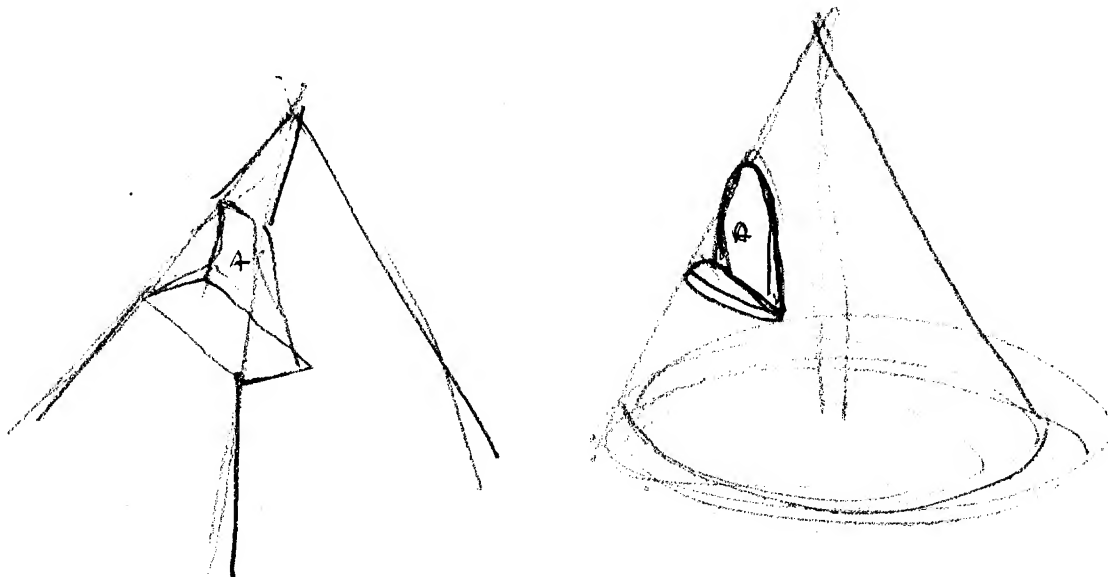
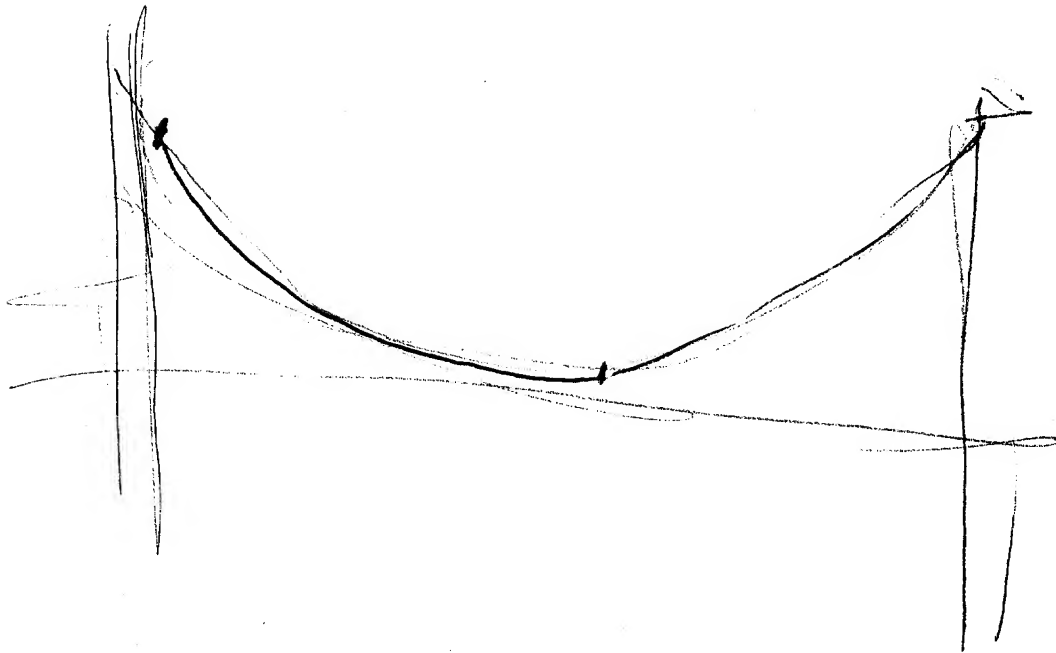
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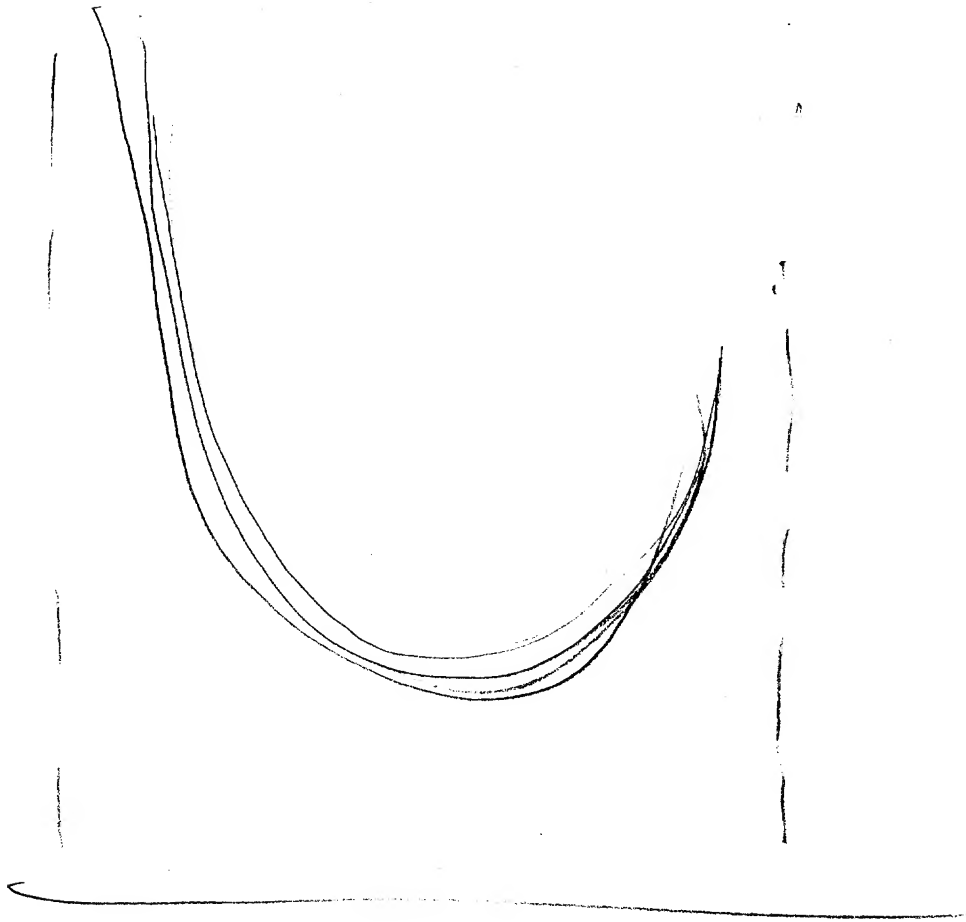
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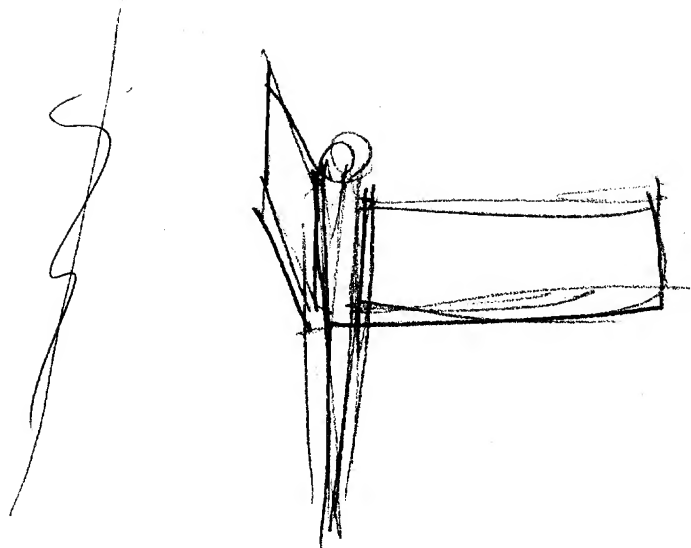
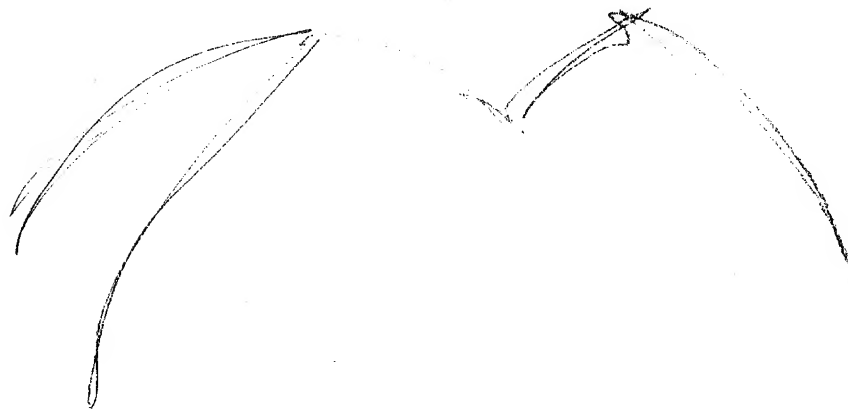
A<sub>6</sub>



5.1



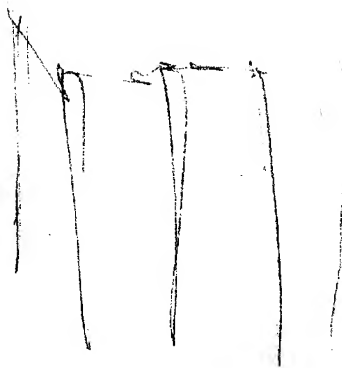
60



70

*Handwritten notes and signatures:*  
- A large, stylized signature or set of initials, possibly "C. J. ...", is written diagonally across the center.  
- To the left of the signature, the words "Rumney" and "C. J. ..." are written vertically.  
- To the right of the signature, the word "Muller" is written inside an oval.  
- A vertical line is drawn to the right of the signature.

8.



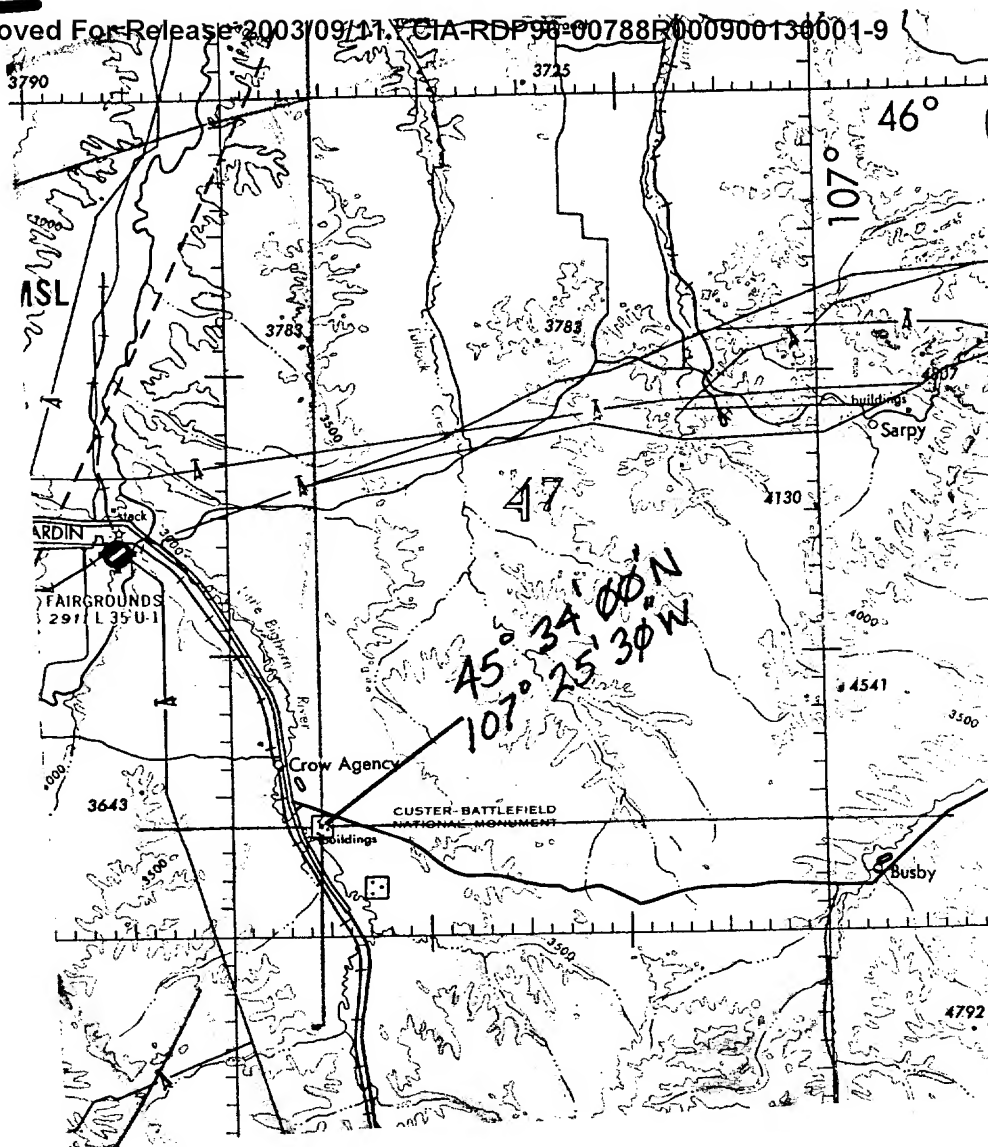


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# TAB B

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## CUSTER BATTLEFIELD

④

Located near the Little Bighorn River. Terrain is grassy, rolling hills, with trees along river. Buildings, monuments and grave markers in area.

45° 34' 00" N - 107° 25' 30" W

Referral Review by  
NIMA/DOD

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## CUSTER BATTLEFIELD

On June 25, 1876 Custer, in command of a column of the 7th Cavalry, attacked a large Indian encampment located on the West bank of the Little Bighorn River. This Indian encampment could more accurately be described as a city. The encamped stretched out into a long oval shape which was more than three miles in length. There were approximately 12,000 Indians in this camp, of whom at least a third were fighting men. The tribes had no nefarious purpose in gathering on the Little Bighorn. They were not rebelling against any authority they recognized at the time, but were simply exercising their age-old custom of following buffalo herds Northwest in the animals' annual migration. As Custer charged the encampment, Kill Eagle (a Sioux warrior) described the movement of Indians towards Custer's column as "like a hurricane. . . like bees swarming out of a hive."

The terrain around this area consists mostly of rolling hills. At this national monument are numerous graves marked with headstones, a large stone monument and buildings which house a museum of this battle site.

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